/269 cont./

778 and had their staff of office consecrated there. Today this no
756 longer takes place because of the lack of good shamans. The
623 shamans of today no longer have the intense visions that the
[787] earlier ones had, and that is why they are no longer so powerful magically. They are no longer able to speak with Thunder as simply as their predecessors did, and since they are weaker, it is believed that Thunder will kill them.

776 Thunder is generally described as small of stature and dressed like a Paez man with hat and black ruana. It is reported that he does not wear trousers, but exposes his sexual parts. He has with
[534] him, like a shaman, his tama, a fiber bag with medicines, and a
[532] musical instrument called "tíngalo" (triangle). It is not impossible that it is his picture, together with a Christian cross, that is incised in the gable post of a hut in the vicinity of the park of San Andrés, which represents a man with large, triangular-shaped sexual parts (Ill. 200 /see p. 288 /).

[756] /270/ Thunder is regarded by all the Paez as the greatest
[773] shaman and by the teyu as their master. In the folklore (see below /see pp. 215 ff./), he probably often has different names, such as Juan Tama, Llivan, Chauté, Juan Chiracol, but his characteristics stand out in them, no matter whether as sät (cacique) he is fighting the Pijao and defending his people, or that he will one day -- people are convinced -- again drive the hated whites
776 out of Tierradentro. He warns the Paez of an evil white person
821 who is coming to Tierradentro for a visit by a clap of thunder from
[783] a clear sky. When he thunders above a particular house, he is
[754] announcing that there is "pest" in it, and if he thunders first above the house of a nyic and then above one belonging to a teyu he is thereby announcing to a good shaman that he has just been bewitched.

776 A few stories also tell about the struggles of the shamans
787 against Thunder, for he once robbed the Paez of livestock and
756 people. But that was long ago, for today no one would dare undertake anything against Thunder. The Calderun shamans tell how the earlier teyu were in a position to speak with Thunder at any time and to get advice from him. Those of today are no

/287 cont./

## 4. Music

533 In no area of Paez culture is poverty evident to such an ex-
535 tent as in song and dance, the predominant expressions of the character and spirit of all peoples. No peculiar dance is per-
[173] formed among the /288/ Paez, and I heard no song sung. This undoubtedly represents an impoverishment, for it may be seen
533 from the folklore that in former times there was dancing. A
[173] similar conclusion must also be drawn about the playing of very
[181] agreeable music. Their knowledge of music, however, makes it highly probable that song also existed, especially among a people
[581 that is basically jolly and constantly disposed to jest. In fact,
524 it is very difficult for a girl who is slow in jocular conversation to
522 get a husband. And to my question about the Paez word for "sing
192] house" listed in Uricoechea, the amiable Victoriano, to his own great surprise, was immediately able to give me a special word in his language, "mémyat."

• 534 It is not possible to say with certainty which of the musical
[171] instruments used by the Paez today is an original one. The absence of any kind of rattle, the outstanding instrument of the American natives, is surprising (•).

> • Pittier de Fábrega (p. 325) /see the bibliography in the foreign text, p. 326/, however, mentions among the musical instruments of the Paez a rattle (tsoóts) in the form of a calabash with a handle, which was filled with small stones. Whether this may not perhaps be an instrument of the Negroes of Belalcázar is still undecided.

534 The cow horn (kǎčn) found in every house is not in the true
202 sense a musical instrument, but one for signaling. It is completely undecorated and, consisting of a horn sawed off at the tip, gives only one tone, which is produced in the same manner as the tone of a bugle or fanfare. This horn is used by the men when they come down from the mountains after a joint felling of the trees needed for housebuilding, in order to notify the village of their return.

/288 cont./

534 The genuine Paez music is performed by a group of musicians whose instruments consist of a larger or smaller number of transverse flutes, a bass drum /Pauke/, a drum /Trommel/, a tambourine, and a triangle (Ill. 202 /see p. 289/). The number of flutes varies between five and 15. Tambourine and triangle [439] (cíngalo) may be lacking. The latter is always purchased, as in general is the tambourine (panderéta), covered with skin on one side and provided with tin jingles.

Judging by its name, the transverse flute (koi) is a Paez instrument. There has not yet been an investigation of the distribution or culture-historical age of this type of flute in America; in the Old World it is certainly younger than the long flute and the Pan flute (Sachs, p. 147). Among the /289/ Paez it is 65 534 centimeters long and about 2.5 centimeters in diameter. It is 463 made from a type of reed which is also known as koi and which [824] only grows in the mountains. Its manufacture is specialist's work. In Calderas Vicente Puche is at present the only producer. A flute can be made only from the pattern of another one, which, however, is not a model flute expressly for the construction of others; rather, it is any one that Vicente happens to have at his disposal. For example, he promptly sold to me his only instrument at the time. To make a new one, he said, he would borrow a flute from a neighbor.

534 The tube of the flute is cylindrical and without knots. The 322 seal on the side of the blowhole is made by means of a piece of expressed sugar cane, which is pushed a few centimeters into the flute. The six finger-holes are not placed at equal intervals from one another. The first is 25 centimeters from the blowhole, the second finger-hole is 4.2 centimeters from the first, the third 4.5 centimeters from the second, the fourth 4.2 centimeters from the third, the fifth 3.8 centimeters from the fourth, and the sixth 4 centimeters from the fifth.

The seven very sharp-edged holes of the flute have the same diameter. They are burned in with an iron tube (barflya) of the same dimension and heated red-hot. Their position and their intervals are taken from a flute held alongside and are marked

/289 cont./

534 by cuts with a machete (Ill. 203 /see p. 290/). In spite of the
322 relatively correspondent holes, each flute has a slightly different tone caused by the varying diameter of the tube.

533 According to the investigation kindly undertaken by my
534 brother Wilfried on the sample flute of Vicente Puche that I acquired, it is tuned between C and C-sharp. Its six finger-holes produce a nonsemitonic seven-tone scale. All the tone steps, however, are somewhat inexact, that is, not exactly a whole tone-step apart. This is particularly noticeable from the third to the fourth tone where we perceptibly have less than a major second, but considerably more than a half step. This is noteworthy because in our diatonic major scale there is also a definite half-step between these two tones.

The blowing is on the right or left side. The extended fingers, work-worn by the heavy field work, cover the finger holes with the first or second joint.

534 The value of the flute is not very high. On festive days
[678] people are in the habit of becoming intoxicated in the festival
[796] houses and in the subsequent brawls the flutes are used as striking
[273] instruments and thus broken.

/290/ Every music group has at least one small cylindrical drum (káka) or a bass drum (kut), both of which are covered with skin on two sides and are wider than high in their dimensions.
[177] Drum and bass drum in this form are probably borrowed and were
[194] taken over throughout South America from former Negro slaves. Their manufacture among the Paez is specialist's work. At
[463] present Vicente Puche makes the flutes as well as the drums. In former times, however, there was a special expert who made only
[461] drums and bass drums. The work time for their manufacture amounts to 10 to 14 days, since one day is allowed for each operation (cutting wood, drying it, for the various processes in treating
[824] the skins, etc.). The cylindrical body of the drum is made from
[237] the wood of the utsé tree. The two drum-skins (katc) are made of calfskin. They are stretched with cords made of agave fiber, which run in a zigzag from one stretcher to the other over the body of the drum. They are tightened by a continuous loop that encircles two strands of the stretching cords at a time and at the same time

/290 cont./

534 is wound around the entire body of the drum. A string with a small piece of wood as a rattle device is stretched across the lower skin. The method of construction of the drum and the bass drum [184] is the same in Calderas. A drum in Santa Rosa differs in that each of the stretchers, upper and lower, consists of a switch used double, with the edges of the drum skin clamped in between (Fig. 37 /see p. 258 /). The measurements of the small drum are 16 centimeters in height and 22 centimeters in diameter, those of the bass drum 40 centimeters in height and about 60 centimeters in diameter.

533 In playing the music, for which no text is (any longer) known, the drum and the bass drum beat the same rhythm, but in a different manner. The drum is beaten on the skin with two drumsticks, which are simply two ordinary, inarticulated pieces of wood. The bass drum is beaten with one hand with a regular drumstick consisting of a stick with a wrapping of cloth, while the other hand beats against the frame with a little stick. In three-quarter time, the principal kind of time, the bass drum is beaten with the drumstick in one hand, the first and third quarter regularly and the second quarter in eighths. The other hand beats afterwards with the other stick on the frame.

533 Whether this Paez rhythm is original or was taken over with 173 the drum cannot be determined with certainty. According to the tradition of the Paez, as told in the story "The Paez with the Ax," the Pijao women in former times, when as yet /291/ there were no drums, beat out the rhythm on their breasts with their hands during the dances. We may assume that this was also in part the case 533 among the earlier Paez. According to E. Castillo i Orosco, the [175] Paez formerly used hanging chichacanoas /chicha troughs/ as drums [534] (kwimb). They consisted of hollowed-out tree trunks and during the kwimbkó dance were beaten by all the men together, while the women sang. The rhythm beaten on the drums at the present time, however, seems to be less firmly anchored than the melody. They [797] are so fond of the latter that they do not sing hymns at the Mass in [177] the mission church, but play the customary melodies on the same instruments, albeit disproportionately slower. The drum and the bass lose the beat in doing this; they do not know how to begin

P /291 cont./
533 properly with their instruments and simply uniformly beat sixteenths.
[177] Thus it seems that the melody is more original and hence more
534 firmly anchored in the tradition of the Paez, and that with the
C borrowing of the drum, the corresponding modern rhythm was also
533 adopted. This has been corroborated for me by an observation per-
534 taining to the music of the Negroes of Tumaco in the Colombian
[177] port city on the Pacific coast. There, among the descendants of onetime slaves, West African musical instruments with corresponding Negro designations are still in use today, among others the xylophone-like marimba and two drums, the conical konuno with skin stretched over one side and the cylindrical bass drum covered with skin on both sides, the bombo. The latter shows the same type of stretching as the Paez bass drum and is also played with two drumsticks, one of which, provided with a raw-rubber knob, is struck on the skin and the other, a simple stick, on the frame of the body of the drum.

P
533 The musicians are always men. They play the music as
[462] amateurs who learn one or another instrument because they have taken a fancy to it. The drum is the more popular instrument, whereas flutists are less numerous and primarily limited to certain families.

P
535 The dances danced today, which, by the way, not everyone
[171] masters, correspond to the Colombian bambuco, though they do not show the dexterity and lightness of movement required for that, such as is found among the Colombian rural population in other parts of the country.

P
535 By way of a note, there should be cited the dances which H.
114 Pittier de Fabrega (based on E. Castillo i Orosco) mentions for the Paez and which in some of the designations, point to an independent culture: onza-kó, /292/ "mouse dance," nwi-kó "buzzard dance," itsa-kó, puberty dance of the girls, eč-koi-kó, dance of the spirit-flute, tel-koi-kó, dance of the long flute or war dance, la-kó, dance to dedicate a house, etc.

1: Nachtigall--258 E-5 (1952-1953) 1955 SC15 Paez SC15



[534]
[284]
→

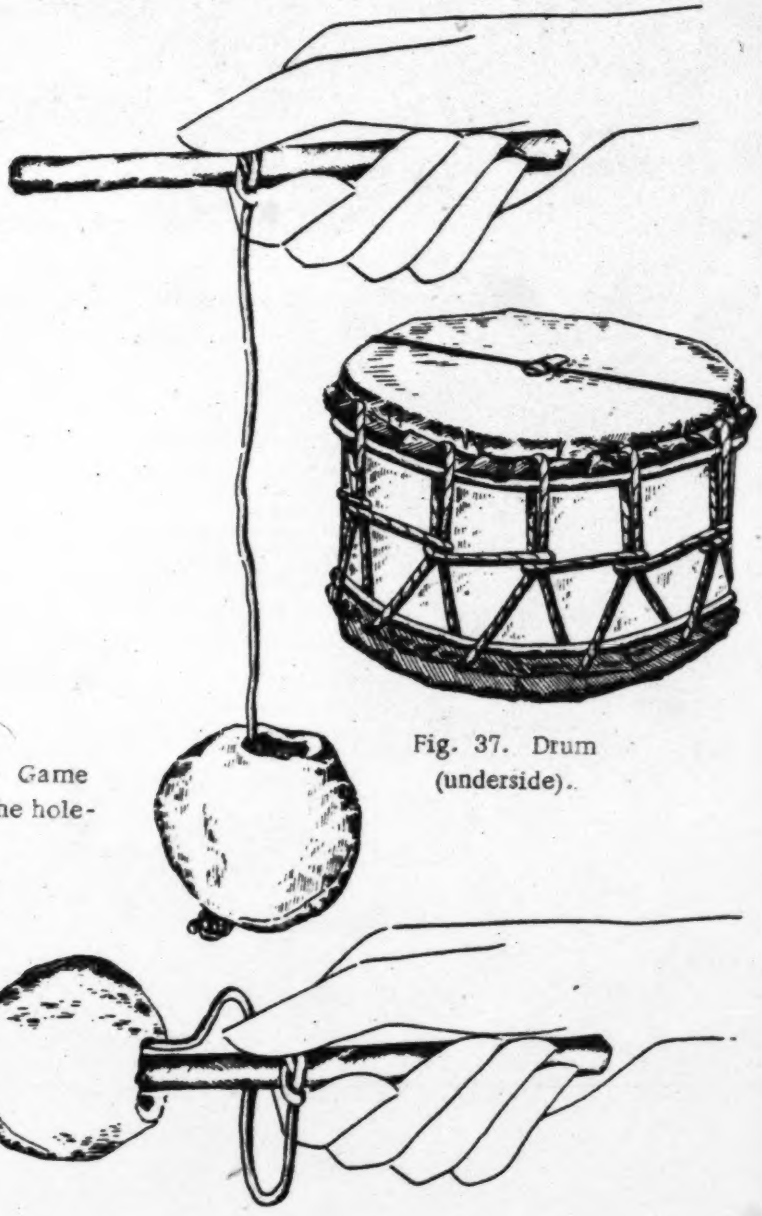

Fig. 36. Game with the hole-ball.

Fig. 37. Drum (underside).

1: Nachtigall--289 E-5 (1952-1953) 1955 SC15 Paez SC15



142
252
412
415
516
291

Ill. 201. Grinding maize with the hand-grindstone.

533
534
291

Ill. 202. Calderun music group.

534
463
412
322
291



Ill. 203. The flute maker Vicente Puche.

764



Ill. 204. Burial of a child who died of whooping cough.

CIII

1: Nachtigall--290 E-5 (1952-1953) 1955 SC15 Paez SC15

2: Pittier de Fábrega E-4, 5 (1906) 1907
SC15 Paez SC15



fortunately the tree is being rapidly destroyed, either in the gathering of the wax or through clearing for cultivation.

### RELIGION, CUSTOMS, SUPERSTITIONS

According to Rodriguez the Paez did not know of any religion. But this is diametrically opposed to Castillo's repeated mention of pagan rites still practised among his flock. Moreover, it is not reasonable to suppose that these Indians would have lived in close contact with the Kitšua, who were veritable sun-worshippers, without being influenced by their beliefs.

*Itaki*, the sun, was worshipped at special shrines built on the cut-off summits (*itaki finó*) of high mountains. At certain dates, fixed by their priests (*dixi*) in accordance with their omens, they congregated at these places and for many consecutive days gave themselves up to chicha drinking and all the lubric manifestations provoked by drunkenness. On these occasions no blood relation was respected; nor was there any limit to adultery. Later, after the missionaries had undertaken their civilizing work, the Indians secretly continued these hideous practices; indeed, it is even asserted that they have not yet given them up completely, although they may not commit the excesses that were formerly attributed to them, as such would be contrary to their present ideal standards.

Dances played an important part in all the diversions of the Paez. They were of several kinds, varying with the occasion. Castillo mentions the *gueió-kó*, money-begging dance (baile de pedir dinero), or *šita-ko* (sea-shell dance, baile de caracol), in which two sea-shells (bocinas), the one giving a low tone (bajon destemplado) and the other the treble, were played alternately for whole nights, remembering, "(a los cristianos) la noche de la prision de Nuestro Señor Jesucristo, i á los indios, la chicha, baile i maldades que ejecutan." Other dances of which we generally have no description were *onza-kó*, the mouse dance; *neui-kó*, the buzzard dance; *itsa-ko*, the puberty dance of females, to which allusion has already been made (page 314); *etš-kobi-ko*, the dance of the phantom reed; *tel-kobi-ko*, the dance of the long reed, or war-dance; *la-ko* the new-house dance; *kimb-ko*,

2: Pittier de Fábrega E-4, 5 (1906) 1907
SC15 Paez SC15



the drum-dance, in which the women sang to the accompaniment of a drum; *rito-kv*, or *fits-kv*, the stick-dance, etc.

In addition to the shells and reeds, the Indians also accompanied their dances with a kind of drum (*kimb*), consisting of a long wooden trough hung by its extremities; and the *tsoots*, or rattle, a calabash containing small stones or hard canna seeds and provided with a handle.

According to Castillo the Paez had also other deities, corresponding somewhat to the lares of the ancient Latins, carved images of which were often found in the houses. The *dixi*, who were at one time priests, sorcerers, and medicine-men, lived in retirement and were considered as the keepers of the doctrines of a traditional civilizer of the nation, called *Guckiuñ*. So strong was their influence in Castillo's time that he complains rather bitterly about it, and proceeds to explain how the true God, wishing to free the Paez from such a devilish guide, simply employed a subterfuge to drown him in the Paez river, together with two of his apostles!

The belief in a future existence is indicated, as Uricoechea relates, by the fact that the Indians never molested white dogs, in order that they might not be bitten by them at the doors of the house beyond the grave.

There were birds and other signs of good or of evil omen. A woman would never step over a leather rope stretched on the ground, but would lift it up and pass beneath. During the construction of bridges, two men constantly beat the waters to frighten away evil spirits. The death of a person was often attributed to witchcraft, and he whose face bore some likeness to that of the dead person was often regarded as the culprit, provided the patient in his cravings had not given the name of the supposed sorcerer. The soul of a cow whose fat had been used for illumination during religious ceremonies was believed to go directly to heaven: this last belief, however, must be of post-conquest origin.

Among themselves the Indians are jovial and contented. The approach of the men whom we often met on the trails around Huila was usually first detected by the sound of the

4:Bernal Villa--27 E-5 (1952-1953) 1953 SC15 Paez SC15

/198 cont./

273 take with him the "heart" of the aguardiente, thus reducing the
784 quantity and detracting from its quality, for it will be "cold

133
534
291

273 and tasteless."

[784] The distillation is done on any day and at any hour; the tax collectors do not go this far; control of this kind has never been permitted, and anyone who dared to do it would risk his [186] life. Children drink this liquor from the age of three. Abstainers are inconceivable; "only Protestants do not drink," they conclude.

4:Bernal Villa--34 E-5 (1952-1953) 1953 SC15 Paez SC15

/203 cont./
346 meat and "mute," as well as more chicha and aguardiente.
794 After lunch the albacero goes home. There he waits for the
796 fiestero, who in the afternoon will bring him more chicha, more aguardiente, and more food.

796 A week after the cleaning of the church, the priest will
793 come to officiate at the religious ceremonies.

## XIII

### Instruments, Music and Dance

533 The musical groups of the Calderas people, true chirimías /a kind of orchestra/, are deservedly famous both for the number of the musicians and for the beauty of their interpretations. Many are soft and delicate, most of them sad tunes,
● 534 but there are joyous ones as well. The musical instruments are few.

The flute (kuvi), made of a reed some 70 centimeters long; it has seven holes made by burning: the one in the upper part which serves for blowing, and 35 centimeters farther down are found the others, which correspond to the fingers of the hands, at intervals of three centimeters apart. They distinguish two types of flutes: those that produce melodic sounds, kuvinéhuish (major flute) and those that produce low tones, kuvinuch (minor flute).

[281] The bass drum (kut), made with the skin from sheep, calf, goat, or deer, the hair of which has been removed by fermentation underground.

The tambourine, around the edge of which is put several pairs of movable circular pieces of tin which produce a rhythmic sound.

The side drum or snare drum and the triangle to mark the rhythm.

/203 cont./

●534 Some natives own and play guitars acquired in Popayán,
237 but there are some that they make themselves out of armadillo
439 shells.

The following are the compositions of ceremonial type
533 which are not accompanied by dancing.

/204/ /Illustration appears here./

Kulá ik kui (bull-slaughter-piece). Musical composition which is played at the moment of killing the beef to which the albacero and the laborers of the fiestero will be taken care of. Informants claim that this musical piece has no significance other than to entertain the people.

Plaza pá kui, a musical composition played when the musicians reach the church.

Misa kase kui, played when the Mass is over.

Chichi pékue kui, played when the meat is cut in pieces to treat the albacero. The workers place the chunks of meat on a trunk and cut them into small pieces with a machete /peinilla/.

There are other compositions peculiar to wedding ceremonies.

/205/ Novio mesa úku, played at the start of the wedding meal.

Ũpiate kui, played halfway through the nuptial banquet.

Tunzi kamba kui, played at the close of the nuptial banquet.

All of these compositions are melodious and in 3/4 or 4/4 time.

The religious fiestas, mingas, weddings, and baptisms are occasions for music. There is no music at burials or at wakes for children.

[868] Musical compositions are learned from the "elders" out of personal interest. From childhood they learn how to play the bass drum, the side drum, and the triangle with great skill. They try the flute later. While rhythm instruments

/205 cont./

533 are played by a large number of people, those playing the melody (flutes) are few and usually restricted to a few families.

291/
534

533 The women do not play any musical instrument.

Secular singing is unknown; only religious songs are sung at the hours of prayer, the Mass, and the procession.

535 [171] The dancing of the Calderas people is stylized and very similar to the Colombian bambuco. It is danced by mixed couples, separately or joined together. As a rule the dancers take on a certain air of gravity and concentration, and the onlookers follow their movements attentively. The woman always

4:Bernal Villa--40 E-5 (1952-1953) 1953 SC15 Paez SC15

/208/

231
796 At about ten o'clock in the morning the special guests of the fiestero get ready to kill the beef. They are four. The

142
●534
291

231
796
[533] musicians intone the kula kui while other men begin to cut the long, dry pieces of wood into small fragments. Woodcutters, slaughterers, and musicians all begin their activities at once. The wood will serve to roast the maize griddlecakes.

[825] One of the slaughterers gathers the blood in a pan, while another one holds the head and tries to cover the eyes; he believes that if he does not do so, some other cow will attack him when he goes to catch it.

/351 cont./

273 The maize is ground, and they cook the flour with plenty of water; this liquid is removed and put in a trough to ferment [272] for several days, adding panela to it. It is said that this chicha is tastier than guarapo, but that it does not inebriate and does not work satisfactorily; it serves only to quench thirst, like the "cola" (carbonated drink) of the "whites."

262 Peaches and apples are eaten in the regions where they are produced, and oranges as well, but in general the consumption of fruit is very low.

252 262 Guinea pigs are eaten when the family wants meat. They kill them by breaking their necks; then they wet them with cold water and put them in the embers of the fire in order to loosen the hide and skin them; they are washed, the entrails are removed, they are washed again, and then they are cooked in the pot of sancocho, mote, "sango," or maize-ball soup; some people eat the entrails, while others do not. The guinea pig is regarded as "tasty."

With chicken special attention is shown to favorite friends and to compadres, and mingas are held. At the fiesta of San Juan in Calderas, it is customary to eat chicken. After being plucked, the entrails are removed, it is washed, and it is cooked in the pot of sancocho or mote. The natives regard the leg as the best piece, and for this reason this is what they present to the elders (compadres, fathers, eldest sons); to the others they give a piece of breast or any other part. The head goes to the owner. The washed and cooked entrails are also distributed among all present. Turkeys and ducks are prepared and consumed in the same manner.

From the pig some organs are eaten roasted: pancreas, kidneys, intestines, and the meat of the backbone; the bacon 262 is kept to flavor food; the rest is eaten boiled. When a pig is killed out of the mere desire to use the meat, portions are distributed to the "elders" of the family (fathers-in-law, fathers, etc.), and the same thing is done when cattle is slaughtered. [237] From them they use the meat, the hide, and the horns for making [534] whistles which are blown when a house is being built in the [342] [234]

262 /351 cont./
[234] settlement and when they are dragging down /352/ the timber;
[237] the milk is not used, except in Mosoco, where we have seen
[534] that it is really consumed.
[342]

The Calderunos say that sheep are eaten frequently in the
[231] temperate regions such as Avirama and San Andrés, but few are consumed in Calderas; some say that sheep give wool for clothing, "Why eat them, when they provide ponchos," and others state that to eat mutton brings bad luck, because it would be like eating one's papa.

262 When there are visits by "elders" such as compadres, older
574 brothers, fathers-in-law, or own fathers, they are entertained ("cuida") with dishes different from the ordinary ones, based essentially around barnyard fowl and eggs. If there is meat, a large piece is cooked. The compadres, in turn, bring as a gift griddle-cakes (about 15), eggs (about 10), and frequently chickens.

262 There is no special diet for children; they eat exactly the
846 same as adults. There are differences of diet according to sex only when the woman has just given birth. Then, she is given ground maize, arracacha, manioc, ripe plantain, laying hens ("these
[261] are nice and fat"), and mutton. The mejicano is proscribed for them, because it brings cold into the stomach and gives much pain; onions, because they cause a stomach ailment and rot the in-
[844] testines; pork and the frijol bueno for the same reason. Peppers are also taboo for parturient women.

262 For hard labor, it is regarded as good to eat mote, with
263 cabbage, frijol bueno, and well salted, because it gives strength for the daily activities; if one eats the same thing (" a good dish"), but without salt, they say that one is already hungry by the middle of the day.

262 Foods regarded as aphrodisiacs are "sango," prepared with
832 finely ground and sifted maize, and raw eggs.

261 Of the foods that they eat, they believe that chicha and water are transformed into blood, and the maize, potatoes, frijoles, and arracacha into flesh.

To gain weight, they believe that it is necessary to eat and not to work, rather than to follow a special diet.

7:Hernández de Alba E-5½(no date)/1946 SC15 Paez
Pasto SC17

533
534
292

533
534
291
142
302

PLATE 188.—**Quillacinga musicians.** *Top:* Musicians and banner carrier at Siburdoy dressed for fiesta. *Bottom:* Musicians dressed in ordinary clothes. (Courtesy Gregorio Hernández de Alba.)

?:Hernández de Alba E-5,4 (no date) 1946 SC15 Paez SC15
Pasto SC17

P
534

PO
534

Po
[237]
←

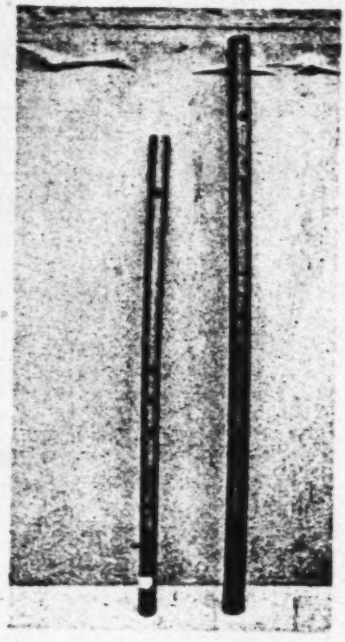

PLATE 189.—**Páez and Quillacinga musical instruments.** *Top: Páez* drums. *Center* (*left: Quillacinga* panpipes. *Bottom* (*left*)*; Quillacinga* vibration instruments of turtle shell. *Bottom* (*right*)*: Quillacinga* flutes. (Courtesy Gregorio Hernández de Alba.)

[p. 942-E]

7tHernández de Alba E-5,4 (no date) 1948 SC15 Paez SC15
Moguex



## ESTHETIC AND RECREATIONAL ACTIVITIES

**Art.**—Arts included sculpture, small, cast gold idols and figures, and painting. Their best known art objects are those decorated with lacquer or resin, found in the Timaná region, and the stylized representations of beings which women still weave on cotton sashes. 532 [3/4]

**Music.**—These tribes formerly played on trumpets, drums, large sea shells called "fotutos," cornets, and cane flutes. These instruments were played not only to accompany dances but also when going into battle. The sea shell trumpet was used during the Colonial Period but has been abandoned. The drums are made of hollowed trunks, and the drumheads of animal skins The flutes are made of cane, and vary in length and thickness. They are capable of such variation in tonality that the musical combination is pleasant to the ear. 534

A kind of orchestra, known as a "chirimía," today consists of a large drum to beat time, a small drum to play a rhythmic roll, and flutes to carry the tune. Each community has its orchestra, but every Indian is a flute player and loves to play his instrument when traveling over the hills. The music is nearly always sad and has absorbed some of the regional Colombian popular airs. It has few variations, and changes to a solemn tone on funerals. The *Pdez* love their own music so much that, instead of using the Gregorian music of the Catholic rites, they have imposed their own music on the religious ceremonies. Thus, at Mass, they play the special music used when an animal is to be killed and eaten. Other music accompanies the bursting of skyrockets and firecrackers. There is music for the Elevation, for the Creed, and for the Requiem Mass. Certain musical pieces are called simply "bambuco" (local airs), though they have some variations. 533 [177]

Native songs narrated the triumphs and feats in war, but none have been collected, and all are now forgotten. Today the Indians sing only some modern Colombian airs or religious songs. [177]

**Dances.**—Dances were very important to these Indians, being held for war, for religious ceremonies, for weddings, and for sexual initiation. During Colonial times, Del Castillo i Orozco reported the following dances, most of which, as their names show, apparently had not suffered any change under Spanish influence: 535

*Gueyo coo*, a dance to ask for money.
*Vito coo*, a dance of the rod or stick.
*Xeita coo*, a dance of sea shells or of the armadillo. It was accompanied by two sea shells of different tones.
*Onso coo*, a dance of rats.
*Imegnuei coo*, a dance of the sparrow hawk.
*Ech covi coo*, a dance of the phantom's flutes.
*Bel covi coo*, a dance for great festivities.
*Quimb coo*, a dance of the drum.
*Itsa kó*, added by Pittier de Fábrega, a dance of girls' puberty.